ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS

THE ANIMATION CAMERA

An evening with cameraman Nick Mavroson and revealing the tricks of shooting film animation.

Thursday, February 11
School of Visual Arts
209 East 23rd Street
Room 311 Amphitheater
6:00 pm

FEBRUARY 1993

NYU to Host a Symposium Highlighting Cutting Edge Directions in Computer Animation and Multi-Media

March 5, 1993 1-4 pm with reception to follow

Internationally known computer graphics and animation experts will explore cutting edge innovations in approaches to computer animation and education at at New York University, Warren Weaver Hall, 251 Mercer Street, Room 109.

This timely symposium examines the current initiatives at NYU, other universities and industry, to create computer tools that are easier to use and more responsive to the needs of the traditionally trained artist or animator. Panelists will present examples of multi-media work from their university or professional facility. They will also report on the increasing use of computers in the arts and discuss possibilities for future collaborations between art and computer science.

Invited panelists are from the disciplines of computer animation, traditional animation, graphic design, science, journalism, photography, robotics and multi-media. The panelists are: Peter Bardazzi (moderator), Computer Graphic Artist and adjunct instructor of computer animation at NYU; Lorie Loeb (co-chair), Asst. Professor, Department of Film and Television, NYU; Ken Perlin (co-chair), Asst. Professor, Computer Science Department, NYU; Deanna Morse; Joe Frances, R/Greenberg Assoc.; Allison Druin; Fred Ritchin, Departments of Photography, Journalism and Interactive Telecommunication Program, NYU.

After the presentations there will be a question and answer period. A wine and cheese reception will follow from 4 to 5 pm. The symposium is open to the public. For further information call Lorie Loeb at (212) 998-1728.

ASIFA-EAST
The International Animated Film Society
c/o Linda Simensky
470 West 24th Street, #15A
New York, N.Y. 10011
A PROGRAM OF
THE CULTURAL COUNCIL FOUNDATION

ASIFA EAST
The International Animated Film Society (New York Chapter)
A program of the Cultural Council Foundation

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THE ANIMATION STAND

Nick Mavroson has long been a leading cameraman in film animation and is currently programming the future of animation photography with the New York based studio The Image Group.

The evening will be spent discussing and revealing the many techniques employed by filmmakers who achieve remarkable results shooting on the animation stand. Learn how title sequences are shot, what is a traveling matte?, how to incorporate live action into an animated scene and what new technologies exist today and what's in the camera for the future.

ANIMATION WEEK AT MOMA

MUSEUM OF MODERN ART • 11 WEST 53RD ST.

BEST OF HIROSHIMA '92
SALUTE TO OSAMU TEZUKA AND KIHACHIRO KAWAMOTO
Friday, Jan. 29 at 3:00
Sunday, Jan. 31 at 5:00

Program 1:
(we expect Sayoko Kinoshita to be present)
Friday, Jan. 29 at 6:00
Saturday, Jan. 30 at 2:00
(films by Philip Hunt, Michele Cournoyer, Priit Parn, Bary David Cook, Peter Lord, Piotr Dumala, Paul Berry, Daniel Greaves, Alexander Guryev, Tatsuhiro Nagayasu)

Program 2:
Saturday, Jan. 30 at 5:00
Sunday, Jan. 31 at 2:30
(films by Paul & Menno de Noojer, Tadanari Okamoto, Candy Guard, Tadahito Mochinaga, Chat White, Petra Freeman, Tom Renoldner, Catherine Li, Zlatin Kirolov)

Program 3:
Tuesday, Feb. 2 at 3:00
Tuesday, Feb. 2 at 6:00
(films by Josko Marusic, Claude Luyet, Sergey Alnudinov, Michaela Pavlatova, Gerald Frydman, Daniel Suter, Georges Schwizgebel, Mikhail Aldashin, Tim Rolt, Norbert Hobrecht, Marjut Rimminen & Christine Roche)

Friday, February 5:
MYRON WALDMAN (veteran of the legendary Fleischer and Famous studios). Waldman will introduce the 3:00 and 6:00 screenings.

Saturday, February 6:
KENDALL O'CONNOR (the dean of Disney layout artists). O'Connor is coming in from California to introduce his work at the 5:00 screening.

Sunday, February 7:
ANIMATION OVER BROADWAY
Douglas Leigh and Otto Messmer program. ASIFA-EAST member Bill Lorenzo will introduce Douglas Leigh at the 5:00 screening. Films from the Broadway EPOK sign and the very first television commercials.

Monday, February 8:
Animated films of Robert Ascher from Ithaca, New York, and Zoran Javanovic from what was Yugoslavia.

INDEPENDENT BULLETIN

By Ray Kosarin

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This fall, independent animator Joe Murray hits the big time. He has won the green light for "Rocko's Modern Life," a series beginning production this month for the new fall season on Nickelodeon.

Murray first approached Nickelodeon in 1991 to seek funding for his animated short "My Dog, Zero" (now completed and scheduled for January release in a new Spike and Mike feature). Although Nickelodeon passed on "Zero," associate producer Linda Simensky asked Murray to develop a proposal for an animated series. "We talked and I told him what we were looking for: humor, a sense of irreverence, and stuff that's completely different from what's out there and what we're doing already. . . . A few weeks later his proposal showed up, and that was that. I looked at the pitch and the design, and I knew this was exactly what I want to do." After minor revisions, Murray developed five story ideas. Of these, Nickelodeon chose one, "Trash-O-Madness," to produce as a pilot.

"Trash-O-Madness" introduces Murray's principal characters: Rocko, a high-strung wallaby, and his pet dog Spunky, whose antics recall to this viewer the pantomime of Harpo Marx. It is garbage day, and when Rocko and Spunky attempt to take out the trash, they end up battling with a trash compactor, a vacuum cleaner, and a neighborhood bulldog.

Murray says the inspiration for Rocko came years ago during a visit to the zoo. "I just fell in love with this one wallaby for some reason: they're a smaller species of a larger species, the kangaroo, and I related to that. . . . There's a lot of myself in the character. The character is alone in this big, cruel world. I was always the one—I was never good at sports—I was always the loner at school, rebellious. I've had pets, like Rocko has this dog: Spunky is a meld of all the pets I've had that have been handicapped some way—mostly mentally."

Rocko also shares with his creator a love of comics, and he works in a comic book store. Often, Rocko will fantasize about having the same kind of adventures as his comic book heroes. "Comics are a very innocent escape," says Murray. "Rocko has a very active imagination. Plus, Linda's a big comic book fan, too."

Murray's animation is manic and fast-paced. Quick poses punctuate smeary inbetweens, and the perspective in Murray's layouts borders on aggressive. Even so, the overall design feels relaxed and unlabored. "Rocko" is animation with its shoes off.

Murray describes his style as "a cross between Chuck Jones and the Canadian Film Board. . . . The god director I kind of bow down to is Chuck Jones. His timing is perfect. And I'm a big fan of that Canadian Film Board stuff. In my premise, I said I wanted the show to have a kind of independent feel to it."

Simensky says, "We let our creators have their own style, vision—not ours."

Murray's formal art training at Deanza College in Cupertino, California, was in illustration. As an animator, Murray was essentially self-taught, he says. "The pencil-test system was my teacher." Ten years ago, after winning a student Academy award and a Focus award for his film "The Chore," Murray went into business for himself. He was 21. Murray settled in San Francisco and divided his time working on print advertising, children's books, comics, commercials, and animated shorts.

Accustomed to working with a small team of freelancers, for "Rocko" Murray needed to expand his crew to 17 people. In charge of production was "right-hand man" Nick Jennings, who also painted the backgrounds. His studio finished the pilot last September. Nickelodeon approved the series after a favorable response from test audiences of six to twelve-year-olds. "Kids are pretty honest, you know," says Murray. "If they don't like something, they go ahead and tell you."

For production of the series, Murray has moved his operations to Los Angeles, where the talent pool is greater. The animation itself will move to Korea. While alert to the pitfalls of production overseas, Murray remains optimistic. "The animation style was a very strong concern of mine. . . . There's always going to be a sense of compromise, but I feel it will work pretty well. We're working extra hard to pull it off. Nickelodeon is blazing new paths in trying to maintain animation quality. We have a lot of the best people on this project."

For the time being, Murray has suspended production on his independent projects. He says, "I think this will occupy my time for awhile."

PROGRAM NOTES

by Bill Lorenzo

"92 Years of the Craft of Animation in New York" Dec. 2, 1992

By its title alone the 1988 French book "Le Cartoon a Hollywood" (The Hollywood Cartoon; subtitled The History of American Animated Films) by Pierre Lambert perpetuates the misnomer that 'a cartoon', a term generally used to describe all theatrically released, animated short subjects produced by a studio, be classified and lumped together with everything that came out of the United States and credited to the Hollywood studio system.

New York is the location of the genesis of the art form and the evolution of its techniques. Pioneers like J. Stuart Blackton, J.R. Bray, Winsor McCay, Otto Messmer, Pat Sullivan, Max and Dave Fleischer, Paul Terry, Walter Lantz, and others, covered all New York locales: Manhattan, Brooklyn, Astoria, the Bronx, and points north to New Rochelle. Felix the Cat, the first animated cartoon star whose image was internationally recognized along with Chaplin, Pickford and Fairbanks, was produced in a studio on West 63rd Street. The Fleischer Studio, producers of Out of the Inkwell with Koko and then Betty Boop, scored with the well-received Popeye series that would eventually eclipse the popularity of that well-known west coast mouse. And when the Fleischer Studio moved to Florida in the late 1930's, they continued to produce shorts and two animated features from another east coast location outside of the Hollywood environment.

With the advent of television New York saw an unprecedented period of growth as the legacy of talent and experience from over four decades of theatrical animation was brought to the development of the animated TV Commercial. Talents of the status of Grim Natwick, Art Babbitt, Shamus Culhane, Bill Tytla, John Hubley, Jack Zander, and more, all came to roost in studios of New York.

In October, 1985, Howard Beckerman did a program titled WHERE THE STUDIOS WERE. This was an extensively researched and carefully prepared lecture with slides and films as Howard took us on a sort of pictorial walking tour of New York pointing out historic locales, specific sites or buildings where animation developed and where studios were located. As animation programs go, this was one of my all-time favorites. Howard effortlessly went through studios, streets and addresses, as I scrambled to fill six pages of notes. The history of TV animation is also part of the history and heritage of ASIFA-EAST, and there is no better person to develop this subject area than Howard Beckerman. By showing us where these creative giants worked, maybe occupying the same spot you walk by every day, by walking in their footsteps, he humanizes these talents. They are just people, after all, who achieved greatness through hard work.

92 YEARS OF THE CRAFT OF ANIMATION IN NEW YORK was in every sense a sequel to the '85 program. Foregoing a historical lecture Howard chose to create a chronological, VISUAL time-line of NY animation. Edited into this survey were occasional clips from documentaries and newsreels used to place the various examples of animation within a historical and cultural timeframe. What we found was that from every time period there was a wealth of wonderful work. New York animation is not just a sidenote location of a few odd production houses...it is a tradition.

Howard, I'm looking forward to the 3rd part of the New York Story.

P.S. Hey! CARTOON NETWORK! Have we got a show for you!

SECOND SHANGHAI INTERNATIONAL ANIMATION FILM FESTIVAL

By David Ehrlich

It took the Shanghai Animation Studio four years to get their second animation festival together. The same kind of economic problems that have capsized Varna and threaten every two years to end the Ottawa Animation Festival, have not spared the Shanghai Studio, and they showed tremendous spirit and perseverance in organizing an event that, with Hiroshima, is one of the most well-organized and artist-friendly animation festivals in the world. From the perfectly choreographed multi-media dance-film performance on opening night to the final dance routines of the closing ceremony (all directed by the talented studio sound technician, Wang Hui Jian) we felt that we were part of a grand olympic ceremony. This was, to be sure, the swan song for these animators, as future Shanghai festivals, to be produced by the Film Bureau, will be "Film Festivals", with the animation component minimized, if present at all.

Speaking of swans, one of the finest films in the festival, and one that won the prize in its category, was a short semi-abstract film called, "SWAN" by an unknown Polish woman from Poznan, Ola Korejwo. Adapting Caroline Leaf's technique of moving sand on underlit glass, Korejwo manipulated salt grains with a feather, producing one of the most viscously transformational animations I've ever seen.

ASIFA-East's George Griffin was slated to serve on the Shanghai Jury, but ill health prevented him from attending and he was replaced by Pat Webb, ASIFA-VP from London. She joined Gunnar Strom (Norway), Renzo Kinoshita (Japan), Yan Dingxian (China) and Eduard Nazarov (Russia) who was chosen Jury President. Nazarov made special Jury mention of a short that won the First Film category, "DEER AND BULL" by Shanghai director, Zou Qin, a simple, yet charming object animation of bamboo animals.

A Special Certificate was awarded to one of my favorite Chinese films, "FLIGHT OF WILD GEESE" by Zhong Gang and Wang Gang of the ChangChun Animation Studio in Northeast China. Utilizing the brush-painting technique developed by Te Wei, the directors animated an old Chinese folk story about a flock of geese who foolishly refuse to heed the warnings of one of their sentries. A tragic ending is unusual for Chinese animation, all the more so in this film, because it, in fact, stresses the value of nonconformist, individualistic action rather than group behavior. For nearly 40 years, the Shanghai Animation Studio has been single-handedly responsible for the growth of animation in China. With the proliferation of private business and joint-ventures the past few years, we can see the birth of a number of smaller animation studios along the coastline. The ChangChun Studio shows great promise and we look forward to seeing more of their work in future festivals.

Mention should be made of another Chinese film, "PRINCESS LOTUS" by Shanghai directrice, Hu Yi-hong. Adapting an old Chinese legend, Hu has created a most effective Expressionist "Dream-film" which weaves reality and illusion together so seamlessly that we, the audience, are awakened from the illusion as abruptly as the protagonist awakens from his dream.

The Grand Prize was awarded to "SCREENPLAY" by Barry Purves of the United Kingdom. The film is a remarkable puppet animation filled with very special effects of constantly sliding and transforming Kabuki-like screens, all setting up a play-within-a-play, and all, astonishingly, done in a single long take. The Jury awarded the prize to this film as much for its successful attempt at bridging the culture of East and West as for its technical mastery.

The Festival featured 59 films in Competition from 19 countries and an additional 25 films in Panorama. There were shows of the works of German animators and Canadian women-directors, and retrospectives of the films of Wang Shu-Chen, John Halas, and the Jury members. On the fifth day of the festival, guests were taken on an all-day boat trip around Shanghai, and were treated to singing, dancing and a banquet fit for an Emperor. When we all said good-bye on closing night, there seemed to be tears in the eyes of many of the Chinese. They were saying good-bye to all of us, and also to the passing of their festival and their best chance at an international presence. We could only wish them our best for their future and thank them for this one last hurrah.

PRIZES:
GRAND PRIZE: "SCREEN PLAY " Barry J.C. Purves (U.K.)
SPECIAL JURY PRIZE: "THE SUBJECT OF THE PICTURE" Georges Schwizgebel (Switzerland)
CATEGORY A.: "SWAN" Ola Korejwo (Poland)
CATEGORY B.: "ADAM" Peter Lord (U.K.)
CATEGORY C.: "ACROSS THE FIELD" Jerzy Kucia (Poland)
CATEGORY D.: "DEER AND BULL" Zou Qin (China)
CATEGORY E.: "NARCISSUS DAY" Nozomi Nagasaki (Japan)
CATEGORY F.: "TWELVE MOSQUITOES AND FIVE MEN" Ma Kexuan (China)
CATEGORY G.: "BAI YUN BIAN WINE" Dai Shengying (China)
SPECIAL PRIZES: "GRASSHOPPERS" Bruno Bozzetto (Italy)
"HIS WIFE IS A HEN" Igor Kovalyov (Russia)
"TWO SISTERS" Caroline Leaf (Canada)
SPECIAL CERTIFICATES:
"THE FLIGHT OF WILD GEESE" Zhong Quan and Wang Gang (China)
"PEARL'S DINER" Lynn Smith (Canada)
"THE LAST" Alexander Schepetov (Russia)

7. AUTORISATIONS

sans réponse de votre part, nous considérerons que vous avez donné votre accord

A - Dans la mesure où le producteur ne fournit pas d'extrait de son film, autorise-t-il le Festival d'Annecy à prêter un extrait ou la copie à des stations de télévision afin d'en tirer un extrait pour promouvoir le film pendant le Festival uniquement ? (ce qui ne doit en aucun cas excéder 10% de la durée totale d'un court métrage ou 3' pour un long métrage) ☐ oui ☐ non

B - Pour leur permettre de concevoir des émissions de promotion du Festival, des responsables de chaînes de télévision pourront assister à la présentation des films au comité de sélection. En aucun cas ces personnes ne participeront aux délibérations et aux décisions du comité de sélection.

☐ Je donne mon accord à la présentation de mon film au comité de sélection dans les conditions exposées ci-dessus.

☐ Je demande que mon film ne soit présenté qu'aux seuls membres du comité de sélection.

N.B. - Le Festival Annecy 93 sera décentralisé en Haute-Savoie et à Paris. Les films sélectionnés - et notamment les œuvres primées sont susceptibles d'être présentés dans d'autres salles du département et à Paris. Un mandat pour projections additionnelles sera envoyé ultérieurement aux producteurs des films sélectionnés pour ces projections additionnelles.

7. AUTHORIZATIONS

if we receive no answer, we will consider that you agree

A - Insofar as the producer does not provide an extract of his/her film, does he/she authorize the Annecy Festival to lend an excerpt or the print to T.V. channels so that they get an excerpt to promote the film during the Festival only ? (in any case, this cannot be longer than 10% of the total running-time of a short film or last more than 3' for a feature film) ☐ *yes* ☐ *no*

B - In order to enable promotional broadcasts about the Festival, heads of television stations may attend selection committee screening of films. However, these persons will in no way take part in selection committee discussions or decisions.

☐ *I agree to my film being screened in the above-mentionned conditions.*

☐ *I request that my film be shown only to selection committee members.*

NB: ANNECY 93'Festival will be decentralized in the county of Haute-Savoie and Paris. Selected films - particularly prize-winning films - may be shown in other towns of the county and in Paris. An authorization for additional screenings will be sent at a later date to producers of films selected for these afore-mentioned additional screenings.

8. ENVOI DU FILM (avant le 10/02/93)

(prière de consulter la note d'information)

Par voie postale ☐

Déposé à l'Agence du Court-Métrage (pour les films français uniquement) ☐

Par valise diplomatique ☐

Par fret aérien (en respectant les consignes) ☐

Autre : à préciser ☐

8. *SENDING OF THE FILM (before 10 February 93)*

(please read carefully the instruction note enclosed)

By mail

Deposited at the "Agence du Court-Métrage" (for French films only)

By the diplomatic bag

By air-freight (only if instructions are scrupulously respected)

Other: please specify

9. ADRESSE DE RÉEXPÉDITION DE LA COPIE

9. *ADDRESS TO WHICH THE PRINT MUST BE RETURNED*

10. J'accepte de déposer ma copie vidéo à la cinémathèque du Festival ☐ oui ☐ non

10. *I agree to leave my video print to the Festival's cinematheque* ☐ *yes* ☐ *no*

Nom du Signataire / Signatory's name : (lettres capitales) / *(capitals)*

Date : _____ Signature obligatoire : *Signature compulsory*

Règlement au verso / *Regulations on the back*

Avant de remplir ce formulaire, voir mode d'emploi joint
Before filling in this form please read instructions enclosed

FORMULAIRE D'INS

— Exemplaire blanc à retourner avant le 2 janvier 1993 à : Annecy 93 - B.P. 399 - 74013 Annecy Cedex Fra

— Exemplaire bleu à conserver. Ce questionnaire doit être rempli complètement et de préférence à la mac

festival international du film d'animation

international animated film festival

1 - 6 juin

1. LE FILM / *THE FILM*

Titre original / *Original title* _____

Titre français / *French title* _____

Titre anglais / *English title* _____

Première œuvre / *First film* OUI / *YES* ☐ NON / *NO* ☐

Nationalité du film / *Film nationality* _____

Nom du réalisateur / *Director's last name* _____

Prénom du réalisateur / *Director's first name* _____

Date de naissance / *Date of birth* _____

Année de production / *Year of production* _____

COPIE FILM / *FILM PRINT*

Format / *Size* ☐ 16 mm ☐ 35 mm

Format de l'image / *Frame size*

☐ 1,33 ☐ 1,37 ☐ 1,66 ☐ 1,85 ☐ 2,35

Durée / *Running time* _____

Métrage / *Length* _____

☐ 16 mm optique / *16 mm optical*
☐ 16 mm magnétique / *16 mm magnetic*
☐ 16 mm double bande (bande son piste centrale)
16 mm double system (central area sound track)
☐ 35 mm son optique seulement / *35 mm optical sound only*
☐ Scope
☐ Noir/blanc / *Black/White* ☐ Couleur / *Colour*

Nombre de bobines / *Number of reels* _____

Version		*Version*
Sans dialogue, ni commentaire	☐	*Without dialogues or commentaries*
Version originale française	☐	*French original version*
Version originale autre, laquelle ?	☐	*Other original version, which one ?*
_____		_____
Sous-titrée français	☐	*French subtitles*
Doublée français	☐	*Dubbed in French*

Si vous envoyez une vidéo pour la sélection et une copie film (en cas de sélection) veuillez remplir les deux rubriques.

If you are sending a video for selection and a film print (if your film is selected), please fill in both spaces (above and below).

COPIE VIDEO / *VIDEO PRINT*

Prière d'envoyer une seule œuvre par cassette. / *Please record only one work on each tape.*

Umatic 3/4 de pouce / *Videotape 3/4 inch Umatic*

☐ Pal ☐ Secam ☐ NTSC

Durée / *Running time* _____

☐ Noir/blanc / *Black/White* ☐ Couleur / *Colour*

Version		*Version*
Sans dialogue, ni commentaire	☐	*Without dialogues or commentaries*
Version originale française	☐	*French original version*
Version originale autre, laquelle ?	☐	*Other original version, which one ?*
_____		_____
Sous-titrée français	☐	*French subtitles*

TECHNIQUES DE RÉALISATIO / *TECHNIQUES OF CREATION*

☐ Dessin sur cellulos
Drawing on cels
☐ Dessin sur papier /
Drawing on paper
☐ Marionnettes / Pup
☐ Pâte à modeler / C
☐ Sable / *Sand*
☐ Peinture / *Paint*
☐ Photos
☐ Eléments découpés
☐ Animation d'objets
Animated objects
☐ Pixillation
☐ Ordinateur 2D / 2D
☐ Ordinateur 3D / 3D
☐ Pellicule grattée / Eng
☐ Autres techniques (
Other techniques (p

_____

_____

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_____

Précisions éventuelles technique(s) utilisée(s) :
Possible remarks and technique(s) used:

_____

_____

_____

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_____

Public concerné / *Audie*

Enfants ☐ Ch
Adultes ☐ Ad

(7)

CRIPTION / *ENTRY FORM*

Cadre réservé à la sélection : ne rien écrire / *Do not write here: reserved for the selection* 9 3

— *White form to return before January 2nd, 1993 to: Annecy 93 - B.P. 399 - 74013 Annecy Cedex France.*

— *Blue form for you. Please fill in this form completely and preferably use a typewriter.*

CATÉGORIES EN COMPÉTITION / *CATEGORIES IN COMPETITION*

1. Film de fiction — *Fiction film*

- Court-métrage réalisé sur support film ☐ *Short film made on film print*
- Court-métrage réalisé sur support vidéo ☐ *Short film made on video print*
- Long-métrage réalisé sur support film uniquement ☐ *Feature film made on film print only*

2. Film de télévision — *T.V. film*

- Série T.V. épisode jusqu'à 12' ☐ *T.V. series episode up to 12 mins*
- Série T.V. épisode 13' et plus ☐ *TV series episode of 13 mins and more*
- Spécial T.V. ☐ *TV special*
- indiquer précisément le nombre d'épisodes envoyés (maximum 3) ☐☐ *please specify the number of episodes sent (3 maximum)*

3. Film de commande — *Commissioned film*

- Film éducatif, scientifique ou film d'entreprise ☐ *Educational, scientific or industrial*
- Film publicitaire ☐ *Advertising*
- Générique, bande-annonce, interlude, séquence animée ☐ *Credits, trailer, interlude, animated sequence*

GÉNÉRIQUE (autres que le réalisateur) / *CREDITS (other than the director)*

	NOM / *LAST NAME*	Prénom / *First name*
Scénario / *Script*		
Graphisme / *Graphism*		
Animation		
Décors / *Backgrounds*		
Caméra		
Musique / *Music*		
Montage / *Editing*		
Son / *Sound*		
Voix / *Voice*		
Interprétation / *Performer*		

RÉSUMÉ DU SCÉNARIO (5 lignes maximum) / *SUMMARY OF SCRIPT (5 lines at the most)*

Présentations antérieures dans d'autres festivals / *Was it shown before at other festivals*

Festival	Date	Prix obtenus / *Awards*

REMARQUES / *REMARKS:*

annecy 93

2. LE RÉALISATEUR / THE DIRECTOR *

Nom / *Last name* _____ Prénom / *First name* _____

Adresse personnelle / *Personal address* _____

_____ Code postal / *Zip code* _____

Ville / *Town* _____ Etat / *State* _____

Pays / *Country* _____ Tél. personnel / *Personal phone* _____ Fax _____

IMPORTANT

BIOGRAPHIE : joindre une feuille annexe.

FILMOGRAPHIE : joindre une feuille annexe avec les informations suivantes : titre original, titre français (facultatif), année de production, prix obtenus.

* En cas de réalisation collective, merci de remplir ce cadre autant de fois qu'il y a de réalisateurs (soit en photocopiant le document, soit en remplissant une feuille annexe).

IMPORTANT

BIOGRAPHY: please enclose a separate sheet.

FILMOGRAPHY: please enclose a separate sh following information: original title, French nal), year of production, awards.

** In case of a group production, please fill in th many times as there are directors (either by p this form, or by filling in a separate sheet).*

3. LA PRODUCTION / *THE PRODUCTION*

Société de production / *Production Company* _____

Nom du producteur / *Producer's last name* _____

Prénom / *First name* _____

Adresse de la sté / *Address of the company* _____

_____ Code postal / *Zip code* _____

Ville / *Town* _____ Etat / *State* _____

Pays / *Country* _____ Tél. / *Phone* _____

Telex _____ Fax _____

4. LA VENTE DU FILM / *THE SALE OF THE FILM*

Société d'Exportation / *Export Company* _____

Nom de l'exportateur / *Exporter's last name* _____

Prénom / *First name* _____

Adresse de la sté / *Address of the company* _____

_____ Code postal / *Zip code* _____

Ville / *Town* _____ Etat / *State* _____

Pays / *Country* _____ Tél. / *Phone* _____

Telex _____ Fax _____

5. SOCIÉTÉ COMMANDITAIRE / *SILENT PARTNER FILM*

Société / *Company* _____

Adresse de la sté / *Address of the company* _____

_____ Code postal / *Zip code* _____

Ville / *Town* _____ Etat / *State* _____

Pays / *Country* _____ Tél. / *Phone* _____

Telex _____ Fax _____

6. DOCUMENTS A JOINDRE AU FORMULAIRE D'INSCRIPTION

■ Pour tous les films proposés :
— Photos noir/blanc du film (5 minimum).
— Diapositives couleur du film (5 minimum).
— Photo noir/blanc du réalisateur.
■ Et pour les courts métrages de fiction sur support film :
— Textes du dialogue ou commentaire avec leur traduction française (pour le sous-titrage du film en cas de sélection)

6. THE FOLLOWING MUST BE E WITH THE ENTRY FORM

■ *For all films:*
— *Black/white photo of the film (at least 5).*
— *Colour slides of the film (at least 5).*
— *Black/white photo of the director.*
■ *And for short fiction films on film print:*
— *Text of dialogues or commentaries wit translation (in order to subtitle the film if selec*

b.p. 399
74013 annecy
france

tél. 50 57 41 72
fax 50 67 81 95

festival international du film d'animation

international animated film festival

1 - 6 juin

annecy 93

b.p. 399
74013 annecy
france

tél. 50 57 41 72
fax 50 67 81 95

INSTRUCTIONS FOR THE REGISTRATION AND SHIPMENT OF YOUR FILM(S)

and the sending of any other parcel

I. REGISTRATION

- fiction films:
  for the first time, short fiction films **created on** video prints will be accepted.
  Please note: films created on film prints will not be screened in competition on video print.
- fiction films and TV films:
  fill in all spaces apart from space 5 (silent partner firm).
- commissioned films:
  fill in all spaces apart from space 4 (the sale of the film) except if your film was made for sale (educational, scientific...)

The following must be enclosed with your entry form:

- for all films:
  - black/white photo from the film (at least 5)
  - colour slides from the film (at least 5)
  - black/white photo from the director
- and for short fiction films on film prints:
  - text of dialogues or commentaries with the French translation (in order to subtitle the film if selected)

II. SHIPMENT

- To prevent you from paying large amounts of money,
- To be sure that your film is actually forwarded all the way to Annecy,
- To make our work easier,
- To prevent us from wasting a lot of time,

In your and our interest - Please read carefully and respect the following instructions.

FOR FRENCH RESIDENTS

- By mail: up to 10 kg by COLISSIMO
  up to 20 kg by parcel post
- Directors and producers from Paris have the possibility to deposit it/them at the Agence du Court-Métrage - 2, rue de Tocqueville - 75017 PARIS - Phone 43.80.03.00 before 05 February 93. After this date, all films have to be sent directly to the Festival.
- By train: by express parcel (no weight limit).

FOR PEOPLE LIVING ABROAD

- By mail: this is the means of despatch that we fully recommend you to use. In fact, it is the fastest, safest and cheapest:
  up to 3 kg, by small parcel
  over 3 kg, we advise you to make 2 or 3 parcels weighing less than 3 kg each, instead of sending them as one large parcel by plane.

  Expensive customs formalities can thus be avoided and after the Festival, we can send the film(s) back to you by the same way, which is cheaper and faster.
- By DHL or FEDERAL EXPRESS: Festival d'Annecy, 2, bd du Lycée, 74000 Annecy
- By the diplomatic bag at the French Embassy of your country, specifying on your parcel: for the attention of the Annecy Festival.

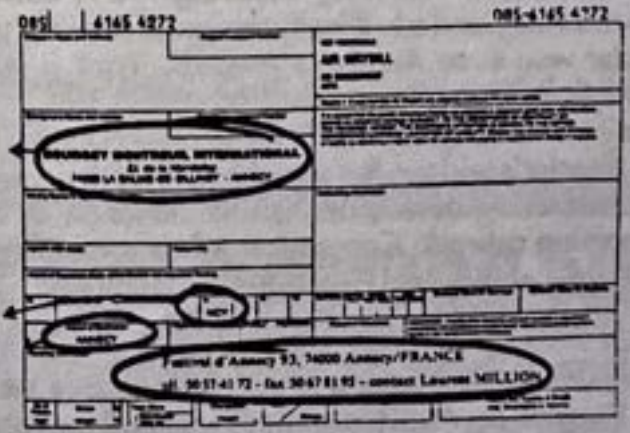
- By air-freight: to be used only under exceptional circumstances. It is strictly compulsory to keep to the instructions below, in order to avoid any mistake in transfering or forwarding your film to Annecy, as well as the high costs that these problems incur.

VERY IMPORTANT

- Our customs forwarding agent is: BOURGEY MONTREUIL INTERNATIONAL.
  Please fill in the Airway Bill (AWB) as shown in model below.
- Please mention on the Airway Bill (see model): **"Annecy" as the final destination airport (Annecy's code is NCY); take this form with you when you go to your forwarding agent's. Require that your forwarding agent fills in the AWB the way it is shown. Be careful.** For any parcel held up in Paris, Geneva or Lyon because of a badly worded AWB, the invoice of the extra costs incurred will be sent to you.
- Enclose with AWB the list of films mentioning: the titles, lengths and formats.
- Write down on the AWB a value for customs.
  NB: we do not recommend you to send documentary material by air-freight. However, if you do so, please write down as customs value on the AWB an amount smaller than 30 US dollars.

Official forwarding agent for the Annecy Festival

Annecy: final destination (customs airport) (code NCY)



On the film parcel(s) - whatever means of despatch used - the address label must be written as follows:

FESTIVAL D'ANNECY 93 - 2, boulevard du Lycée - 74000 ANNECY / FRANCE
Phone: 50 57 41 72 - Fax: 50 67 81 95

Français : voir au dos.

SPORN WINS CABLEACE AWARD

In a year, when the most popular animated programs were designed to honor scatological humor, the CableAce Awards chose to honor Michael Sporn Animation. HBO Storybook Musicals: "Ira Sleeps Over", won the CableAce Award for Best Animated Program: Series or Special. The competing programs included: Nickelodeon's "Doug" and "Ren & Stimpy", The Disney Channel's "Birthday Dragon", and MTV's "Toon-A-Rama".

This is the second CableAce Award won by Sporn; two years ago, they won with "The Story of the Dancing Frog."

"Ira Sleeps Over" was produced, directed and adapted by Michael Sporn from the book by Bernard Waber. Songs were by "Falsettos" composer, William Finn with music adapted by Michael Starobin. The program included art direction by Bridget Thorne, animation by: Dante Barbetta, Ray Kosarin, Yvette Kaplan, Mo Willems and John R. Dilworth. Production coordination by Masako Kanayama; color styling by Stephen Macquignon, and rendering by Jason McDonald and Christine O'Neill. The program's executive producer was Giuliana Nicodemi and the associate producer was Denise Gonzalez.

JOHN CANEMAKER REDISCOVERS ANIMATED FINIAN'S RAINBOW

The story of an ambitious but ill-fated animated version of the Broadway musical FINIAN'S RAINBOW has been reconstructed by noted animation historian/author John Canemaker. The story, with original production artwork, will appear in the March/April 1993 issue of Print, the graphic design magazine.

"The red-baiting in the Hollywood of the 1950's shut down what would have been a profoundly important change in the direction of the animated feature, in both content and style" says Mr. Canemaker, whose work documenting the history of animation includes a number of definitive articles, books and films. "Today, the Disney studio is following a Broadway format, but FINIAN's was almost forty years ahead of its time in its ground-breaking approach to sophisticated narrative and design."

Creative components of the film, begun in 1953 and abruptly halted two years later, include a legendary soundtrack (never released) featuring Frank Sinatra, Ella Fitzgerald, Oscar Peterson, and Louis Armstrong, and a brilliantly designed color storyboard by animation director John Hubley, who later won three Academy Awards. Print is publishing drawings from the production for the first time.

Based on extensive interviews with the film's surviving producers, financier, and artists, as well as Faith Hubley, the director's widow, the son of FINIAN'S lyricist Yip Harburg, and FINIAN'S composer Burton Lane among others, and an examination of the original shooting script, soundtrack and remaining artwork, Canemaker tells a compelling story from the McCarthy/blacklist era, a tragic time of fear and persecution in America.

Viking Children's Books is proud to announce the publication of Cinderella Penguin by ASIFA member Janet Perlman on January 1, 1993.
Congratulations.

Congratulations to Emily Hubley on completion of her new film, "Enough". "Enough" screened with other films January 26 at the Film Series at Live Tonight in New Jersey. Original artwork from the film was also on display. Enough was supported by a NJSCA Fellowship.

ALTERNATIVE FILMWORKS, a new distributor of experimental/independent films, is seeking films and videos for their first catalog.
No mainstream films, please.
Send VHS, Hi-8, or 8mm videotape copy to:
ALTERNATIVE FILMWORKS, INC.,
Dept. AN, 259 Oakwood Avenue,
State College, PA 16803-1698;
Phone: 814-867-1528.

ASIFA-EAST MEMBER AND NEW YORK BASED DARINO FILMS CELEBRATE 30 YEARS OF ANIMATION

Ed Darino celebrates thirty years as an active animator this year. He has worked for a number of organizations and projects, among them his campaign for DC Comics and the American Lung Foundation, combining animation and live action long before Roger Rabbit.

FOURTH ANNUAL SOCIETY FOR ANIMATION STUDIES CONFERENCE

will be held Friday, October 23 through Sunday, October 25, 1992, at California Institute of the Arts in Valencia, California. Included among the many panels:
Barbara Mones-Hattal, "Figure to Field - Computer Animation."
Phil Denslow, "What is Animation and Who Needs to Know?"
Mark Langer, "Ren & Stimpy, Animatophilia and the Trash Aesthetic."
and Joanna Priestley, "Faith Hubley: Creating a Healing Mythology."
and much more...
For further information contact:
Dr. William Moritz, School of Film/Video, California Institute of the Arts, 24700 McBean Parkway, Valencia, CA 91355, 805-255-1050.

AUTODESK ANIMATORS NEEDED

If you are good, fast, accurate with 3D studio and/or Animator Pro call Ed Darino at 228-4024, we may have work.

Congratulations to ASIFA-East members Candy Kugel and Vincent Caferelli on the acceptance of their short film "We Love It" at the Sundance Film Festival.

ASIFA-East member Paul Castiglia has created with his partner, Dan Nakrosis, brand new heroic characters, 'The Conservation Corps.' The super-powered funny animals with environmental consciousness debuted in a Ninja Turtles Comic Special published by Archie Comics. Response to the characters was overwhelming and that landed the team their very own comic book series.
For more info contact:
Fred Mousser or Paul Castiglia at Archie Comic Publications, Inc.,
325 Fayette Avenue, Mamaroneck, NY 10543. Phone 914-381-5155, Fax: 914-381-2335
Also CONGRATULATIONS to Paul Castiglia on his recent engagement to Brigitte Sleiertin.

7800 Production Pros Convene At 2nd Annual Showbiz Expo East

The Second Annual ShowBiz Expo East, the largest and most comprehensive production trade show and conference for the entertainment industry, opened its doors on January 7, 1993 at the New York Hilton to a 50% increase in first-day attendance over last year, a 55% increase in exhibitors (200 booths) and a standing room only crowd of its conferences and panels. By 6:00 pm on closing day, Saturday, January 9, an excess of 7800 production professionals had basked in the Expo's invigorating spirit of new technology, industry awareness and unequaled networking opportunity.

ANIMATION, COMIC ART, FILM AUCTION, FEATURING ASIFA-EAST MEMBERS.
February 5, 6 & 7, New York City.

Over 2,000 lots will be sold covering the fields of film, animation and comic art. Including 40 major works by Winsor McCay (Little Nemo, Rarebit Fiend, etc.), The entire body of work by master animator Preston Blair, includes hundreds of animation drawings for Fantasia and cels from Tex Avery's Red Hot Riding Hood. Plus great cels from Ralph Bakshi (Mighty Mouse), Bill Plympton (The Tune) and John Canemaker. The auction and previewing will be taking place in New York City's Puck Building, 295 Lafayette Street at the intersection of Houston Street.
The Catalogue: The 286 page, well illustrated catalogue from Guernsey's is $28 by mail at the address below (overseas, $40). Please send checks to Guernsey's or order by telephone using Master Card or Visa.

Auction Schedule:

Thursday, Feb. 4	Preview, 10 AM - 9PM
Friday, Feb. 5	Preview, 9AM - 1PM
Friday, Feb.5	Animation Auction, 2 PM
Saturday, Feb. 6	Preview, 9AM - 11AM
Saturday, Feb. 6	Comic Auction, 12 Noon
Sunday, Feb. 7	Film Auction, 11 AM

Guernsey's, 108 1/2 East 73rd Street, New York, NY 10021
Phone: 212-794-2280, Fax: 212-744-3638

FILM FESTIVALS

By John Schnall

After all the work you've done making a film, you owe it to yourself to get the film seen. Festivals are a great way to get an audience for your work, get your films in competition, maybe even see the world. Here are some festivals you might want to enter this month.

ANNECY 93 - June 1-6
It'll be tough to enter Annecy this year. The festival is under new management, and was very late in sending out entry forms. (I STILL haven't received mine). If you want to enter, act NOW. You'll have to Express mail your entry to make the Feb. 10 deadline, and fax your entry form, which was technically due in early January. It'll be worth the extra trouble and cost, however; Annecy is the biggest and most respected animation festival in the world. If your film gets into the festival, you should consider going. It's the best place to meet people around the world who do what you do. Annecy is bi-annual, alternating with Zagreb (barring the un-for-seen in war torn Croatia).
Annecy 93, b.p. 399, 74013 Annecy, France.
Telephone: 50 57 41 72 Fax: 50 67 81 95

39th International Short Film Festival Oberhausen (April 22-28)
Accepts film and video. No specific animation category, but it's the world's oldest short film festival, and well attended.
Deadline is March 1. 39 ISFFO, Christian-Steger-Strasse 10, Postfach 10 15 05, D-4200 Oberhausen 1, Germany.
Phone: (0208) 80 70 08, Fax: (0208) 85 25 91.

USA Film Festival (April 22-29)
$1000 prize for the best animated short
Feb. 19 deadline. USA Film Festival, 2197 Swiss Ave., Dallas TX 75226. Phone 214-821-6300. FAX: 214-821-6364.

Seattle International Film Festival (May 13 - June 6)
A feature film festival that also screens short films, some animated. The festival is held in high regard by everyone I know in Seattle, so I assume it's well publicized and attended.
Deadline is March 15. I haven't received an entry form yet, but last year's entry fee was only $10.
Darryl McDonald, SIFF, 801 E. Pine Street, Seattle, WA 98122.
Phone: 206-324-9996, Fax: 206-324-9998.

Here are three more festivals you might want to try. I haven't been in touch with them, so I don't know their deadlines. If you're interested, now is the time to write or call.

CANNES INTERNATIONAL FILM FESTIVAL
Very prestigious, but very difficult to get into. Your film must be available in 35 mm, and a world premiere. No entry fee, video accepted for selection. Festival International du Film. 71 Rue du Faubourg ST. Honore, 75008 Paris, France. Phone: 46 66 92 20. Fax: 42 66 68 85.

MELBOURNE INTERNATIONAL FILM FESTIVAL
Includes a short film competition, with a $1500 prize for animation. Several other animated shorts may be shown with features. MIFF, Box 12367, 41 A'Beckett St., Melbourne, Australia.
Phone: 03 663-2953/663-1896. Fax: 03662-1218.

SYDNEY FILM FESTIVAL
Non-competitive, shares some films with the Melbourne Festival. Paul Byrnes, Sydney Film Festival, Box 25, Glebe NSW2037, Australia.
Phone 02-660-3844. Fax: 02-692-8793.
Last year, entries were accepted thru FMF, so you might want to contact them for information: FMF, 625 Broadway, 9th Floor, New York, NY 10012. Phone: 212-473-3400.

If anyone has information on upcoming festivals that I may not have, please pass it along to me so I can put it in this column:
John Schnall, 185 Glenwood Ave., East Orange, NJ 07017.